Essential Writings on the Cuban Artistic Mode of Production being a Communist Exchange and Use-Value in the guise of what is called the correct abstract form of capital as aesthetics, fragments and a machine:

By Karl Marx

Introduction by Leon Trotsky

I imagine a pure aesthetic ensemble – the values develop according to equivalence, imagine as Toscano argues a capitalist equivalence called surplus and profit and its accounts, develop instead a Communist equivalence – like our way of doing the same thing.

But of course praxis is sharper – enjoy freedoms and true society, the communist project is based on that, and it will develop into Spirit, or the phenomenology of Spirit, which is naive, sensuous, and even tragic and despairing, poor, with the form Absolute. I call this the spiritual labour of Hegel arrested in Marx as spiritual poverty, released in Sirohi as formalisms of that type, a Cubism develops he argues as Quranic forms, political forms, cinematic shows, all as hard diagonals and that is a contradiction in formalism to capital and its exchange absolutes – imagine the Cubist paintings as criticised in Sirohi for Incubism – its infinitisation as sex, labour and studies, and films and artistic curation – all of this is free psychoanalysis as well – imagine pure free life.

I. Capitalist Exchange as opposed to Cuban Exchange Process

Imagine commodities, markets, investments, cycles, factories, rates, and stocks, even with it all types of state firms, and even protests and capitals and rates of capitals, form a gazette, even understand its dynamics, and form capital forms, and even self-employed capitals, firms of small capital, legal forms, abstract legal citizens, forms of exploitation, resistance, forms of occupation, agrarian rent, moneylending capital, state capitals, and even forms of resistance, and arts of cinematic, computer, and even linked forms of art and even monetise the art, and all of these produce market ethics.

One form of communism is to limit the market and form true ideas of notions and economics.

Cuban exchange process must change all of this to its essential and minimal forms – jazz, black rights, protests, forms of occupation called co-operatives, even forms of artistic engagement, minimalist economics, forms of say

curated lives, even forms of resistance, protest, lyricism, relationships, sexual freedoms, free psychoanalysis, forms of healthcare in planned curated forms, forms of existentialism, rhythms, and diverse forms of money use.

II. Basic Distinctions

Capital or art. (A line)

III. Form this chain of equivalence

(use-value) – (artistic value) – (revolutionary protest) – chains and syllogisms of this.

Why art – a difficult question, the ghost of use-value is exchange and abstraction in finance, but there is another ghost – the absolute, which is a true ghost – the metaphor here called ghost is spirit as well, but a general form of spirit is art or spirit.

Conclusion –

I. Mao Zedong

Limit capital, form a collective, that is Communism.

II. Fidel Castro

Sirohi argues that form must become the revolutionary period – I argue that is onward.

III. Sirohi

Being, I said, draw it out, colour it, make it greyish.

Being's story in Grundrisse is of course commodities, and its colours, expansions, and cycles of investment.

Being's opposite story is nothing, its dullness, boredom, cheapness, and in unity with Being, is some colour, but organic colour – call this then expansions – a cheap store, a art department, a university which is low pay, all of this is called Being and Nothing united – cinematically it is to shoot Cuba, and deny capitalist aesthetics, its form will be Concept – back to Uno as he can be called –

The pure world of aesthetic forms (values controlled by Fidel)

The State

People.